द पैन इण्डियन औथोर्ग्राफ़िक अल्फ़ाबेट

का पहला संस्करण

د پین انڈین اورتھوگرافک الفابیٹ

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முதல் பதிப்பு

मुस्तफा कमाल आत्तातुर्क
முஸ்தஃபா கமால் ஆத்தாதுர்க்
مصطفیٰ کمال آتاترک
Mustafa Kemal Attatürk
Mustěfa Kěmal Attatürk

The alphabet which will able a reader to successfully inscribe any information in any Indian language in a very scientific and user-friendly way. This is an revolutionizing attempt to Unify a Linguistically Diversified Community through a single Orthography, a phonetic-natured Latin or Roman Alphabet.

THE FIRST EDITION OF

THE PAN INDIAN ORTHOGRAPHIC ALPHABET

BY SRIJON SADHUKHAN

Śrijõn Śad́uḱą : সৃজন সাধুখাঁ

Srijĕn Sad́uxą : सृजन साधुख़ाँ : سْرِجَنْ سَادهُخَانْ

Srujĕn Sad́uḱą : सृजन साधुखाँ

THE ORIGINAL PREFACE IN HINDI
हिंदी में मूल भूमिका - IGNITE 2018 के संदर्भ में

प्यारे मित्रों एवं महानुभावों,

मैंने ईश्वर की कृपा से ऐसा कुछ काम करने का सफल प्रयास किया है जिससे कि लोगों को अपेक्षित कल्याण एवं राहत पहुँचे कि कल्पनात्मकता एवं सृजनशीलता का विस्तार लोगों के लिए चल रही कल्याणकारी योजनाओं तक हो सके. इसी के मद्देनज़र मैंने अपना निजी अभियान प्रारम्भ किया था,*भारतीय भाषाओं का सुव्यवस्थित लातिनीकरण लिपि* जो कि भारतीय जनता का व्यापक एवं व्यक्तिगत व्यवहार में उपयोगी बन सके. इसका व्यवहार वाणिज्य जगत, विज्ञान जगत और साहित्य जगत के अनुकूल है जो की भारतीय पारंपरिक मापदण्डों का भी पालन करता है और लोगों के अपनाने की सहजता को भी मनोवैज्ञानिक तौर पर ध्यान रखता है. भारत के भाषीय वातावरण में विभिन्न स्तर एवं विभिन्न क्षेत्र के लोगों की मांगों को पूरा करता यह अभिनव लेखन अल्फाबेट या आलिफ़बा बच्चों की समझ को उन्नत करने में भी सहायक होगा जो भाषाओं में छिपी वैज्ञानिकता के बारे में जिज्ञासा-अग्नि को भी प्रज्ज्वलित करता है.

आज के वातावरण में विदेशी भाषाओं और विशेष तौर पर अंग्रेज़ी के बढ़ते प्रभुत्व के कारण लोगों को भारतीय भाषाओं में ज्ञानानुसंधन करने में कठिनाइयों का सामना करना पड़ रहा है. यह स्थिति उज्बेकिस्तान गणराज्य की जनता में भी विद्यमान है, हालाँकि वहाँ भाषीय विविधता इतना भी दृश्य नहीं है लेकिन फिर भी यह भारतीय भाषाओं के व्यवहार की स्थिति को समझाने की बुनियाद के तौर पे काम करता है. वहाँ की सरकार रूसी लिपि और लातिनी लिपि दोनों को स्वीकारती है परन्तु इन द्विलैपिक व्यवस्थाओं के चलते लोगों में दिक्कतों का सामना करना पड़ रहा है, न लातिनी लिपि को इस्तेमाल हेतु पूर्ण समथन है न ही रूसी लिपि का नवयुवक समाज में इसकी स्वीकृति. अतः स्थानीय एवं अंतर्राष्ट्रीय स्तरीय रिपोर्ताज़ों का मानना बढ़ती दिक्कतों के चलते एक ही लिपि की निर्विरोध स्वीकृति है.

इस लिपि की विशेषता यह भी है की यह लिपि स्वभाव में अनुलिपिकरणीय न होकर उच्चारणिक है जो की देवनागरी जैसी लिपिओं में निहित अदृश्य अवैज्ञानिकताओं को भी चुनौती दे सकता है.

हमारे समाज में अहिन्दी लोगों और हिंदी लोगों का भारतीय भाषाओं के प्रति विकर्षण एवं अंग्रेज़ी के प्रति आकर्षण का कारण भी यही है, त्रि-लैपिक कारण. भला एक आदमी तीन तीन भिन्न भिन्न लिपियों को सहजता से कैसे flexible तरीक़े से इस्तेमाल करे? अतः वैज्ञानिक समाधान एक-लिपि-केन्द्रिक ही हो सकता है. इसी प्रचेष्टा का उत्कर्ष यह प्रथम संस्करण है. इसके संस्करण हेतु परिवर्धक विचारों की स्वीकृति पाठकों से अपेक्षित है.
धन्यवाद

PREFACE IN ENGLISH

ON IGNITE 2018

Dear friends and respected people,

With the blessings of the Almighty I have successfully tried to do something that would be advantageous and relieving for the people to inculcate creativity and imagination which could affect the welfare schemes for the people. Accordingly I started a solitary project, *Latinization Alphabet for Indian languages* known as the Pan Indian Orthographic Alphabet (PIOA) which could be functional in expanded and personal terms. Its use is also adapted and confirmed to the terms and conditions of the necessary traditional standards of Indian commercial sector, scientific field and in literary sphere and also takes care of the easiness of the adaptability of the user. This alphabet, which will fulfill the needs of people belonging to various fields and sections, will ignite the fire or urge of curiosity of the linguistic scientificity hidden in the languages in growing children.

Due to increasing dominance of various foreign languages and especially English, people find it difficult to research on various subjects in Indian languages. This condition is also prevalent in the Republic of Uzbekistan, although there is not much linguistic diversity which can be observed, but this example can serve as the fundamental basis for the understanding of the Indian languages. Due to mutual acceptance of both Cyrillic (Russian) and Latin script for the Uzbek language, which means forming a bi-orthographic system of functioning, people in Uzbekistan face various textual problems.

Neither is there any full support for the Latin script, nor is there much acceptance of Cyrillic in the young generation. Therefore, much local and international reportage are in favor of uncontested acceptance of any one alphabet.

The advantage of this PIOA is that it is purely phonetic and not transliterative (or transcriptive) in nature which can challenge the hidden unscientificity of the scripts like Devanagari.

The affinity towards the English language and the repulsive attitude towards Indian languages exhibited by the Non-Hindis and Hindis alike, have one of their root causes as this three-script system. How can a person flexibly use three distinct script for three different languages together? Therefore a unified script system is the only scientific solution left. This is the first edition in this regard, a resultant product of this trial. Suggestions for the betterment of this alphabet are expected from the reader.

Thank you

CONTENTS

दो शब्द

ॐ श्री गणेशाय नमः

सभी प्रार्थनाएँ परम करुणामय के नाम पर, जो असीम दयालु, महानतम हैं.

उपरवाले की बरकत से मैंने इस किताब का निर्माण किया है. मैंने इस किताब का निर्माण वर्त्तमान में हिंदी की स्थिति को चहुँओर से सुधारने के ख़ातिर किया है. यह उच्चारण विज्ञान (phonetics) से सम्बद्ध भी है और किसी भाषाविज्ञान के लिए बहुत हद तक सहायक सिद्ध हो सकता है.

इस लिपि की रचना इन कारणों को ज़हन में रखते हुए करनी पड़ी क्योंकि सच कहें तो भारतीय भाषाओं की दयनीय स्थिति को केवल एक पहलू से न देखकर सब पहलुओं (dimensions) को देखकर ही किया जाए तो बहुत सहायक होगा. यह हमारे साहित्यकारों को, हिंदी और उर्दू दोनों धड़ों के, समझने में बहुत हद तक फ़िलहाल नाकाम रहे हैं. सरकार तो जानकार भी अनजान हैं.

मैं ख़ुद एक हिंदी प्रेमी रहा हूँ. छठवीं और आठवीं में अपने कक्षा का टॉपर रहा हूँ. दसवीं तक हिंदी पढ़ी है परन्तु वर्त्तमान स्थितियाँ उच्चमाध्यमिक में हिंदी लेने में कठिन होने के कारण मेरे लिए हिंदी लेना नामुमकिन हो गया था. परन्तु मैंने पूरे देश में हर एक की दृष्टि से हिंदी की देखने की कोशिश करते हुए ऐसी बाग़ी किताब का निर्माण किया है.

सर्वभारतीय लेखन लिप (pan Indian orthographic alphabet) के निर्माण का कारण स्पष्ट है.

(1) देवनागरी और अरबी, हिन्दुस्तानी (हिंदी-उर्दू) के लिए लोक-दुःसाध्य और बे-अनुकूल थीं.

(2) हिंदी के विद्यार्थियों में वैज्ञानिक तरीक़े से, सुगमता सहित एवम् यथाशीघ्र उच्चारण विधि पर पकड़ जमाने में सहायता रुपी लिपि की आवश्यकता थी.

(3) वैज्ञानिकों तथा अन्य पेशे के लोगों (आम-ओ-ख़ास) को एक सूक्ष्मतासहित उच्चारणविधि वाला सुगम्य लिपि की ज़रुरत थी.

(4) प्रत्येक भारतीय केवल एक लिपि का ही व्यवहार करें और दुसरे लिपिओं को किसी भाषा हेतु अलग से सीखने की आवश्यकता न होगी.

इन सब बातों से लगता है ऐसी लिपि रोमन आधारित होने की क़ाबिलियत नहीं रखती. फ़िलहाल समग्र जनमानस का यही मानना है.

परन्तु ईश्वर मार्ग प्रशस्त करने वाला, पथ प्रदर्शक हैं. ईश्वर ने कभी भी चुनौतियों के मुंह फेरने को नहीं कहा. और यदि बात लोगों को सहूलियत पहुंचाने की हो, सामाजिक तौर पे, तो क्या बात.

दुःख की बात है की मैं अपनी किताब, हिंदी में लिखित तौर पे ही सही, लोगों तक नहीं पहुँचा पाऊँगा, बेशतर-से-बेशतर. मैं यह पुस्तक हिंदी और समग्र आर्यावर्त, कश्मीर से कन्याकुमारी तक की बोलियों को उत्सर्ग करता हूँ. भारतमाता का यह सपूत अपनी मातृभाषा बांग्ला के लिए न्याय, इंसाफ़ मांगता है.

मैं अपने भाषाऽचार्यों, श्री विजय राम, श्रीमति सुनीता रानी कुलपति, श्री सुनील कांति चकमा, श्रीमती शिवानी अरोड़ा का आभारी हूँ. मैं धन्यवाद ज्ञापित करता हूँ उन “पीड़ित” मित्रों को, मेरे जैसे बोझ, अपदार्थ को किसी तरेह एक कोई रिश्तेदारी के तहत अपनाने का जो कठिन कार्य किया है उनको (चहेते दोस्तों को ही कह रहा हूँ). परन्तु यह कार्य कभी संभव नहीं होता यदि मैं (१) बंगाली या वंग-प्रेमी नहीं होता; और (२) मेरे शत्रु मुझे नहीं धिक्कारते . दोस्तों को प्रेम और शत्रुओं को नमन.

सृजन साधुखाँ

२० अगस्त, २०१८

००:१५

इस किताब की ख़ासियत

इस किताब का इस्तेमाल इस प्रकार करें,

(1) सबसे पहले इस किताब के अन्दर चीज़ों पर कुछ देर नज़र फेर लें. इसके बाद फ़ैसला कर लें और पक्का कर लें कि अब आप इस किताब को पढ़ने के लिए तैयार हैं.

(2) इसके बाद आप इस किताब में लिखे चीज़ों को सिलसिलेवार तरीक़े से पढ़ने लग जाइए.

(3) अब आप धीरे धीरे लिखे वस्तुओं को समझने लग जाइए. समझिए कि केवल आप ही के लिए यह किताब लिखी गयी है. इसके बाद आपको दिए गए तरीक़े के मुताबिक़ इन अक्षरों को याद करना भी आना होगा.

(4) अब आप वक़्त के साथ-साथ इन अक्षरों को जान कर, किसका किसके लिए इस्तेमाल होना होगा, इन्हें अमल में लाने को सीखना होगा. इसके बाद आपको बताया जाएगा (सारे दिए मुक़म्मल मिसालों के ज़रिए) कि कैसे इस अल्फ़ाबेट का इस्तेमाल आपको करना होगा, बिलकुल सही सही क़ानून-ए-ख़त के साथ.

اس کتاب کی خاصیت

(١) سب سے پہلے اس کتاب کے اندر چیزوں پر کچھ دیر نظر پھر لیں.
اسکے بعد فیصلہ کریں اور یہ پکّا کر لیں کہ آپ اس کتاب کو پڑھنے کے
لئے تیار ہیں.

(٢) اسکے بعد آپ اس کتاب میں لکھے چیزوں کو سلسلےوار طریقے
سے پڑھنے لگ جائے.

(٣) اب آپ دھیرے دھیرے لکھ چیزوں کو سمجھنے لگ جائے.
سمجھے کہ صرف آپ ہی کے لئے یہ کتاب لکھی گی ہے.اسکے بعد
آپکو دے گئے طریقے کے مطابق اِن اکشروں کو یاد کرنا بھی آنا ہوگا.

(٤) اب آپ وقت کے ساتھ-ساتھ اِن اکشروں کو جان کر، کس کا کس
کے لئے استمعال ہونا ہوگا. اسکے بعد آپکو بتایا جاےگا (سارے دے
گئے مقمّل مثالوں کے ذرے) کہ کیسے اس الفابیٹ کا استمعال آپکو
کرنا ہوگا، بلکل صحیح قانونِ خط کے ساتھ.

CHAPTER 1

THE VOWELS

India is a country of huge diversity, and diversified are its pronunciations, whether vowels and consonants. Some sounds were evolved, some incorporated from foreign languages. Vowels possess a huge importance, an elemental basis, a foundation for the Indian sound system. For a person learning an Indian language (or similarly any language) should first check his or her pronunciation of the vowels of the language he's learning and revise the vowels used in his or her own tongue.

Vowels can be observed in India from any dimension. From Cashmere to Cape Comorin one will find numerous deviations from the basic Indian vowels. Use of vowels depends on the dialectal speech, varying from place to place (say, village to village).

And there are vowels other than the ones used in traditional Indian vowel system. Like for example, pronunciation of [æ] evolved differently in the Northern regions (Hindi belt areas) which is used for English words like *axe*, *nap*, *tap* etc. but is not employed either in the original pronunciations of those homophonic English words or in the pronunciation of Hindi words in those areas.

Still, more can be opportuned to be incorporated in the modernised Indian vowel system. Like the German O-umlaut and U-umlaut.

Moreover, in the coming days other sounds are directly or indirectly awaited for their incorporation in this system. However, we've not simultaneously, accordingly and properly, not been able to adapt all the indigenous scripts for even the simple indigenous vowels, which makes them

inconvenient in this cosmopolitan and a much-briefed world. Likewise, Indian literature remains endangered in this regard.

I now present you a chart to have a clear cut picture for possible usage of vowel sounds in Indian contexts.

Figure 1.1 Written below are general Indian vowels according to the International Phonetic Alphabet.

[ə]	[a]	[o]	[u]	[e]	[i]
	[ɒ]	[ɔ]	[ï]	[ɛ]	[ɪ]
		[ø]	[y]	[æ]	[ɯ]

The generalised list can be of this extent only, still, occurrence of slightly deviated pronunciations can be observed but can be assimilated, in official accordance of usage, in their respective generalised forms while used in their respective languages. All respectively-accordingly justified systematically.

So, I now introduce you with the letters according to the above alphabet.

Figure 1.2 Written below are general Indian vowels according to my alphabet.

Ěě	Aa	Oo	Uu	Ee	Ii
	Åå	Õõ	Ũũ	Ãã	Ĩĩ
		Öö	Üü	Ää	Ïï

Dear reader, your next task is to now compare and try to memorise the letters accordingly. I'll help you progressively to make you get this system of vowels.

Figure 1.3 A comparison of the above systems.

Ĕĕ	Aa	Oo	Uu	Ee	Ii
[ə]	[a]	[o]	[u]	[e]	[i]
	Åå	Õõ	Ũũ	Ãã	Ĩĩ
	[ɒ]	[ɔ]	[ɨ]	[ɛ]	[ɪ]
		Öö	Üü	Ää	Ÿÿ
		[ø]	[y]	[æ]	[ɯ]

Figure 1.4 Hindi vowels and corresponding IPA, ISO 15919 and PIOA symbols.

	Vowels				
IPA	Hindi	ISO 15919	PIOA	Urdu	Approximate English equivalent
ə	अ, प	a	ĕ	اَ، بَ	but
aː	आ, पा	ā	a	آ، بَا	far
ɪ	इ, पि	i	i	اِ، بِ	still
iː	ई, पी	ī	i, î	اِی، بِی	fee
ʊ	उ, पु	u	u	اُ، بُ	book
uː	ऊ, पू	ū	u, û	اُو، بُو	moon
eː	ए, पे	ē	e	اے، بے	hair (General American)
ɛː	ऐ, पै	ai	ã	اَے، بَے	hair (Received Pronunciation)
oː	ओ, पो	ō	o	او، بو	or (General American)
ɔː	औ, पौ	au	õ	اَو، بَو	or (Received Pronunciation)
◌̃	◌ँ	m̐	˛	ں	nasal vowel faun ([ãː, õː], etc.)
ŋ, ɲ, ɳ, n, m, ◌̃	◌ं	ṁ	n	ں	jungle
ɦ	◌ः	ḥ	h	ہ	ahead

Dear reader, I advise you to go through the pronunciations in a better way by referring these with a linguist or an English grammarian expert for better clarification. By the way if you are a Hindi speaker I let you know I'm now going to give some cases below through which you'll get a better understanding of how to use this alphabet. And according to usage I'll use the PIOA pronunciation system throughout the text

Case 1: Hindi Phonology

Hindustani (Hindi-Urdu) natively possesses a symmetrical ten-vowel system. The vowels [ə], [ɪ], [ʊ] are always short in length, while the vowels [ɑː], [iː], [uː], [eː], [oː], [ɛː], [ɔː] are always considered long, in addition to an eleventh vowel /æː/ which is found in English loanwords (but see the details below).

[ə]

Schwa is a short vowel which vanishes to nothing at unstressed position. It is more open at some positions. /ə/ is often realized more open than mid [ə], i.e. as near-open [ɐ]. I symbolize this in my alphabet as the letter *ĕ*.

[ɑː]

The open back vowel is transcribed in IPA by [aː]. I symbolize this in my alphabet as the letter *a*.

Vowels [ɪ], [ʊ], [iː], [uː]

Among the close vowels, what in Sanskrit are thought to have been primarily distinctions of vowel length (that is /i ~ iː/ and /u ~ uː/), have become in Hindustani distinctions of quality, or length accompanied by quality (that is, /ɪ ~ iː/ and /ʊ ~ uː/).[3] The historical opposition of length in the close vowels has been neutralized in word-final position, for example

Sanskrit loans *šĕkti* (शक्ति – شکتی 'energy') and *vĕstu* (वस्तु – وَستُو 'item') are /ʃəkt̪i/ and /ʋəst̪u/, not */ʃəkt̪ɪ/ and */ʋəst̪ʊ/.

Vowels [ɛ], [ɛː]

The vowel represented graphically as ऐ – اَے (in PIOA, *ã*) has been variously transcribed as [ɛː] or [æː]. Furthermore, an eleventh vowel /æː/ is found in English loanwords, such as /bæːʈ/ ('bat') that should be denoted by the PIOA as *ä* (*bät* for bat). Hereafter, ऐ – اَے will be represented as [ɛː] to distinguish it from /æː/, the latter. Despite this, the Hindustani vowel system is quite similar to that of English, in contrast to the consonants. E.g. *gãr* for ग़ैर غیر, other.

In addition, [ɛ] occurs as a conditioned allophone of /ə/ (schwa) in proximity to /ɦ/, if and only if the /ɦ/ is surrounded on both sides by two schwas. and is realised as separate vowel. For example, in *kĕhĕna* /kəɦ(ə)naː/ (कहना کہنا 'to say'), the /ɦ/ is surrounded on both sides by schwa, hence both the schwas will become fronted to short [ɛ], giving the pronunciation of *kãhna* [kɛɦ.naː]. The fronting also occurs in word-final /ɦ/, presumably because a lone consonant carries an unpronounced schwa. Hence, *kĕh(ĕ)* /kəɦ(ə)/ (कह کہ 'say!') becomes *kãh* [kɛh] in actual pronunciation. However, the fronting of schwa does not occur in words with a schwa only on one side of the /ɦ/ such as *kĕhani* /kəɦaːniː/ (कहानी – کہانی 'a story') or *bahĕr* /baːɦər/ (बाहर – باہر 'outside').

Vowels [ɔ], [ɔː]

The vowel [ɔ] occurs in proximity to /ɦ/ if the /ɦ/ is surrounded by one of the sides by a schwa and on other side by a round vowel. It differs from the vowel [ɔː] in that it is a short vowel. For example, in *bĕhut* /bəɦʊt/ the /ɦ/ is surrounded on one side by a schwa and a round vowel on the other side. One or both of the schwas will become [ɔ] giving the pronunciation of *bõhõt* [bɔɦɔt]. Similar example is *Mõhõmmĕd*.

Nasalization of vowels

As in French and Portuguese, there are nasalized vowels in Hindustani. I'll depict in my PIOA as an ogonek or (˛) under a vowel. For example, आँकना آنکنا can be written as *ąkna*.

A discussion

Some verbs used in this language have their forms differentiated only by the short and long forms of the same vowel. Like पिटना (beaten up) and पीटना (beating up) is differentiated as *piṭna* and *pîṭna* respectively. Same way as in लुटना (to be looted) लूटना (to loot) as *luṭna* and *lûṭna* respectively. Other cases have their letter *i* and *u* remaining in spellings of other words as it is.

Case 2: Thamizh Phonology

Thamizh (or Tamil) phonology has some expansion from the basic Indian vowel system. It has two extra vowels ஏ [eː] and ஓ [oː] and two diphthongs [aɪ] ஐ and [aʊ] ஔ and additionally [ɨ] at the end of certain liquid-ending words.

I denote this with my alphabet as follows

ஏ – Ê ê

ஓ – Ô ô

ஐ – Aĩ aĩ

ஔ – Au au

வால் - *Valũ*

Valũ has the vowel [ɨ] (in PIOA, *ũ*) at the end.

Otherwise, in this language (and in other languages where distinction of long and short vowels is practically much and cleearly distinct), long vowels can be transcribed into my alphabet by circumflexing or (̂)-ing the short vowels (depicted in Fig. 1.3).

Case 3: Bangla and Cashmeri Phonology

Bangla (Bengali) shows vowel harmony with respect to [ɔ] and [o]. [ɔ] is the basic vowel of Bangla, in contrast to schwa or [ə] in almost other Aryan languages. Coincidently, your servant author's mother tongue is this great and the sweetest language. Let's have an example

– *onukõron*

– *šõnkor*

– *ebon̆*

– *bond́u*

Cashmeri (Kashmiri) has one unique vowel used in it, very typical example in major Aryan languages. That is [ɨ] (in PIOA, *ŭ̃*). is *û̂*.

Case 4: Turkic, Germanic, Hungarian and related Phonologies

Now with technological advancement how we're gradually opening up, we have to accommodate newly-found materials in our daily lives, so are the new sounds. To transcribe German words or Turkish words or similar sounding words, we can use following vowels, *ï*, *ü* and *ö*. For Hungarian, use additional *ű* and *ő* as well, like,

Yılmaz [jɯɫˈmɑz]- *Yÿlmaz* Ötzi [ˈœtsi]- *Ötsi*

München [ˈmʏnçn̩] - *Münxn̥*

Case 5: Transcribing Persian (Farsi and Tajiki) Phonology

A last mentioning about this is, to transcribe Iranian Persian you may use –

Figure 1.5 Farsi and Tajiki vowels and corresponding IPA and PIOA symbols.

<table>
<tr><th colspan="3">IPA</th><th colspan="8">Vowels</th></tr>
<tr><th>Farsi</th><th>Dari</th><th>Tajik</th><th>Persian letter</th><th>Cyrillic letter</th><th colspan="3">PIOA</th><th>Examples (Persian script)</th><th>Examples (Cyrillic script)</th><th>English approximation</th></tr>
<tr><td colspan="11">Monophthongs</td></tr>
<tr><td colspan="3">æ</td><td>ا َ</td><td>а</td><td colspan="3">ä</td><td>نه</td><td>на</td><td>bat</td></tr>
<tr><td colspan="2">ɒː</td><td>ɔ</td><td>ا, آ</td><td>о</td><td colspan="2">å</td><td>õ</td><td>تا</td><td>то</td><td>Like the o of not in Received Pronunciation</td></tr>
<tr><td colspan="2">e</td><td>i</td><td>ا ِ</td><td>и</td><td colspan="2">e</td><td>i</td><td>که</td><td>ки</td><td>between bate and bet[19]</td></tr>
<tr><td>iː</td><td>eː</td><td>e</td><td>ی</td><td>е</td><td>î</td><td>ê</td><td>e</td><td>شیر</td><td>шер</td><td>beat</td></tr>
<tr><td colspan="2">iː</td><td>i</td><td>ی</td><td>и</td><td colspan="2">î</td><td>i</td><td>شیر</td><td>шир</td><td>beat</td></tr>
<tr><td colspan="2">o</td><td>u</td><td>ا ُ و</td><td>у</td><td colspan="2">o</td><td>u</td><td>تو</td><td>ту</td><td>short version of boat (GA); sort (RP and Australian)</td></tr>
<tr><td>uː</td><td>oː</td><td>ɵ</td><td>و</td><td>ӯ</td><td>û</td><td>ô</td><td>ö</td><td>رو</td><td>рӯ</td><td>boot</td></tr>
<tr><td colspan="2">uː</td><td>u</td><td>و</td><td>у</td><td colspan="2">û</td><td>u</td><td>رو</td><td>ру</td><td>boot</td></tr>
<tr><td colspan="11">Diphthongs</td></tr>
<tr><td>ej</td><td colspan="2">æj</td><td>ی</td><td>ай</td><td>ey</td><td colspan="2">äy</td><td>کی</td><td>кай</td><td>bay, they</td></tr>
<tr><td>ow</td><td>æw</td><td>æw, æv</td><td>و</td><td>ав</td><td>oŭ</td><td>äŭ</td><td>äv</td><td>نو</td><td>нав</td><td>flow; in early New Persian as well as in modern eastern dialects, pronounced as in flower or loud</td></tr>
</table>

• • •

CHAPTER 2

THE TONES

Welcome to the world of tones. Tones are omnipresent in every corners of the vast lingosphere. But sometimes it becomes too much important for a word, in order to remain independent by virtue of its meaning, to be dependent on some scheduled tones. This phenomenon is sometimes seen in tonal languages, of which the Chinese Mandarin language is a good example. See, without marking the distinct tones, two words become homophonic. *Ma* in Chinese can mean both, the "mother" and the "horse". But if I use the tones, then, according to Pinyin Romanization system,

Figure 2.1 Written below are Mandarin Chinese words in Pinyin and Traditional orthographies and their meanings in English, all correspondingly.

mā	媽	mother
mǎ	馬	horse

No, we're not concerned about Chinese anymore; rather we're more focused on a uniform orthography which suits an Indian or a Sub-continental citizen the best. And this is the main spirit going along through this text.

Now, while we are going to describe about the tones, let's talk about the tonal languages. Famous tonal languages in the Undivided India are Punjabi, eastern variants of the Bengali Language, Meitei and other Sino-Tibetan languages spoken in Undivided India.

Case 1: Punjabi Phonology

Punjabi is a tonal language and in any word there is a choice of three tones, high-falling, low-rising, and level (neutral) (words in PIOA written in Italics):

Figure 2.1 Tonal differences in Punjabi words

kə̆̏r	(high-falling)	"house"
kə̆́r	(low-rising)	"dandruff"
kə̆r	(level)	"do/hands"
kòṛa	(high-falling)	"horse"
kóṛa	(low-rising)	"leper"
koṛa	(level)	"whip"

Level tone is found in about 75% of words and is described by some as absence of tone. There are also some words which are said to have rising tone in the first syllable and falling in the second. (Some writers describe this as a fourth tone). However, a recent acoustic study of six Punjabi speakers in America found no evidence of a separate falling tone following a medial consonant.

móḍə̆̏ (rising-falling) "shoulder"

It is considered that these tones arose when voiced aspirated consonants (*ǵ, j́, ḓ, d́, b́*) lost their aspiration. At the beginning of a word they became voiceless unaspirated consonants (*k, c, ṭ, t, p*) followed by a high-falling tone; medially or finally they became voiced unaspirated consonants (*g, j, ḍ, d, b*), preceded by a low-rising tone. (The development of a high-falling tone apparently did not take place in every word, but only in those which historically had a long vowel.)

The presence of an [h] (although the [h] is now silent or very weakly pronounced except word-initially) word-finally (and sometimes medially) also often causes a rising tone before it, for example *cá(h)* "tea".

The Gurmukhi (Punjabi) script which was developed in the 16th century has separate letters for voiced aspirated sounds, so it is thought that the change in pronunciation of the consonants and development of tones may have taken place since that time.

Some other languages in Pakistan have also been found to have tonal distinctions including Burushaski, Gujari, Hindko, Kalami, Shina, and Torwali.

Case 1: Meitei Phonology

Meitei is one of the languages spoken in the North-Eastern part of the Undivided India. It is one of the two Sino-Tibetan languages in India (along with Bodo) enlisted in the table of the Scheduled Languages in the Constitution of India (Republic of India). It has two tones

Level – *a*

Falling – *à*

An allophone of level tone is also present, that is,

Rise-Fall – *ả*

Coming to actual phase

Therefore we have following list of tones

Level – *a*

Falling – *à*

Rising – *á*

Falling-Rising – *ǎ*

Rising-Falling – *ả*

High tone – *ȃ*

Low tone – *ā*

I let you know that I've built this tone-table for my alphabet much (basically) according to the Chinese Pinyin Romanisation scheme.

P. S. – Good news for Bodo speakers, we have letter *ÿ* for corresponding Devanagari letter ऑ.

P. S. – Vedic Sanskrit is also a tonal language!

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CHAPTER 3
THE BASIC CONSONANTS

Welcome to this section. Now we will discuss the Consonants. Consonants are together an important aspect of the Indian Phonological System. There is a great diversity inspectional in this System. We already have a bulk of them, and still we borrowed more. Let’s study them in steps.

Basic Consonants

They are used in the same way much all over the country (or subcontinent). They are much basic or elementary to the system of consonants. That’s why they are named Basic Consonants.

You should remember that this alphabet is not a transcribing script (where every character of some Indian script will have correspondence with every letter of this alphabet). This is a phonetic script; every letter in my alphabet has a correspondence with every pronunciation ***strictly****.*

The scheme used in this section is (in Devanaagari, Malayaazam and Arabic script),

क्	ग्	ङ्	ن	گ	ک	ക്	ഗ്	ങ്
च्	ज्	ञ्	ن	ج	چ	ച്	ജ്	ഞ്
त्	द्	न्	ن	د	ت	ത്	ദ്	ന്

Or, according to IPA, correspondingly

k g ŋ

tʃ dʒ ɲ

t̪ d̪ n/n̪

It'll be better for the reader to kindly gather some more knowledge of the Sanskrit language or the IPA symbols and their way of pronunciation from an authentic source.

1) *ŋ and ɲ are not much used in Hindustani languages in a specific way. So, readers may pronounce*
   *(i) ŋ by sounding from the back part of the mouth (similar to **k** and **g**) but in a nasal way, and*
   *(ii) ɲ by slightly striking the tongue on the hard palate (as in speaking **tʃ** or **dʒ**) but in nasal way only.*

2) ***g** and **k** are heavier and lighter sounds for Thamizh and **க்** and **d** and **t** are heavier and lighter sounds for Thamizh **த்**.*

The corresponding PIOA symbols (letters) for them are as follows-

Kk Gg Ňň

Cc Jj Ññ

Tt Dd Nn

So, the phonetic representation can be understood by the table below.

Figure 3.1 Corresponding phonetic representations of the PIOA letters in IPA

Kk	Gg	Ňň
[k]	[g]	[ŋ]
Cc	Jj	Ññ
[tʃ]	[dʒ]	[ɲ]
Tt	Dd	Nn
[t̪]	[d̪]	[n̪]

If you convert them to their aspirated and murmured forms, they will become accentually marked over their corresponding original letters.

Ḱḱ	Ǵǵ	Ň́ň́
Ćć	J́j́	Ñ́ñ́
T́t́	D́d́	Ńń

So, the phonetic representation can be understood by the table below.

Figure 3.2 Corresponding phonetic representations of the PIOA letters in IPA

Ḱḱ	Ǵǵ	Ň̋ň̋
[kʰ]	[gʱ]	[ŋʱ]
Ćć	J́ȷ́	Ň̋ň̋
[tʃʰ]	[dʒʱ]	[ɲʱ]
T́t́	D́d́	Ńń
[tʰ]	[dʱ]	[nʱ]

The K-family

The K-family consists of the velar consonants, mainly

Kk Gg Ňň

K-family consists of even more consonants. They are,

1) From K

The pronunciation K has two derived alphabets. They are,

Qq क़् ق [q]

Originally Arabic, this is a very important borrowed consonant. It represents the sound of the voiceless uvular plosive.

Xx ख़् خ [x]

Originally Arabic, this is also a very important borrowed consonant. It represents the sound of the voiceless velar fricative

2) From G

The pronunciation G has two derived alphabets. They are,

Ğğ ग़ غ [ɣ]

Originally Arabic, this is also a very important borrowed consonant. It represents the sound of the voiced velar fricative.

Xx, Qq and Ğğ seem to be very beautiful in hearing. A very strong foreign essence can be added to any Hindustani (Hindi-Urdu) composition through their usage. And this makes Hindustani, the Dehlavi language, unique in its status which makes it rule over all languages throughout India.

G̃g̃ ॻ ڳ [ɠ]

An unique consonant of the Sindhi language, this represents the pronunciation of the voiced velar implosive.

Ăă ع [ʕ]

The glottal consonant /ʕ/ of the Arabic language.

Together with aspirated-murmured consonants, the K-family consists of 11 consonants.

Figure 3.3 The K-family in the PIOA

Kk	**Ḱḱ**	**Gg**	**Ǵǵ**	**Ňň**	**Ň́ň́**
Qq	**Xx**	**Ğğ**			
Ăă		**G̃g̃**			

The C-family

The C-family consists of the palatal consonants, mainly

Cc Jj Ññ

C-family consists of even more consonants. They are,

1) From C

The pronunciation C has two derived alphabets. They are,

Çç च़् ژ [t͡s]

This is a letter of the **Cashmeri** language, and the ژ used is not the same one used in the Urdu alphabet (for Hindustani).

Ç̭ç̭ छ़् ژھ [t͡sʰ]

This is another letter of the **Cashmeri** language, the aspirated version of ژ .

Čč ݫ [ɕ]

Used in Ormuri language, it is the voiceless alveolo-palatal fricative.

2) From J

The pronunciation C has two derived alphabets. They are,

Zz ज़् ز ஃஜ [z]

This is a native letter for some regions and a foreign letter for others. Some use *j* as an allophone for z.

Žž झ़् ژ [ʒ]

The very rare letter for the Hindustani language. No such acceptance in Hindi literature, but constitutes a separate letter in the Urdu alphabet.
The prononciation is similar to the pronunciation of "pleasure", "seizure", French "John".

Ỹỹ ज़् ڄ [ʄ]

The letter of the Sindhi language, it represents the sound of the voiced palatal implosive.

Y̆y̆ ज़् ج [ɟ]

The letter of the Sindhi language, it is the voiced palatal plosive.

Y̆́y̆́ झ़् جھ [ɟʱ]

The letter of the Sindhi language, it is the murmured voiced palatal plosive.

Ƶƶ ش [ʑ]

The voiced alveolo-palatal fricative (voiced form of /ɕ/) of Ormuri.

Together with aspirated-murmured consonants, the C-family consists of 17 consonants.

Figure 3.4 The C-family in the PIOA

Cc	**Ćć**	**Jj**	**J́j́**	**Zz**	**Ññ**	**Ñ́ñ́**
C̦c̦	**C̭c̭**	**Y̆y̆**	**Y̆́y̆́**	**Źź**		
Čč		**Ỹỹ**	**Ƶƶ**	**Žž**		

The T-family

The T-family consists of the palatal consonants, mainly

Tt Dd Nn

T-family consists of even more consonants. They are,

1) From T

Ťť த் थ़् ث [θ]

The voiceless dental non-sibilant fricative is used more often in Arabic and English language (diagraph **th**). ث is only representing the Arabic 'tha' only.

Ṫṫ ط [tˤ]

The pharyngealized voiceless alveolar stop of the Arabic language.

2) From D

Ďď த் ذ [ð]

The voiced dental fricative is another pronunciation of the English language (diagraph th). Also present in the Arabic and Tamil languages.

D̃d̃ ॾ ڏ [ɗ]

The voiced alveolar implosive for the Sindhi language.

Ḋḋ ض [dˤ]

The pharyngealized voiced alveolar stop of the Arabic language.

Đđ ظ [ðˤ]

The pharyngealized voiced dental fricative of the Arabic language

3) From N

N̈n̈ ன் [n]

The alveolar nasal for the Thamizh language.

Together with aspirated-murmured consonants, the T-family consists of 12 consonants.

Figure 3.5 The T-family in the PIOA

Tt	T́t́	Dd	D́d́		Nn	Ńń
Ṫṫ		Ḋḋ			N̈n̈	
Ťť		Ďď		Đđ		
		D̃d̃				

...

THE BASIC CONSONANTS (ALONGWITH THEIR IPA VALUES)

Kk	**Ḱḱ**	**Gg**	**Ǵǵ**		**Ňň**	**Ň́ň́**
[k]	[kʰ]	[g]	[gʱ][ŋ]		[ŋʱ]	
Qq	**Xx**	**Ğğ**				
[q]	[x]	[ɣ]				
Ăă		**G̃g̃**				
[ʕ]		[ɠ]				
Cc	**Ćć**	**Jj**	**J́ȷ́**	**Zz**	**Ññ**	**Ñ́ñ́**
[tʃ]	[tʃʰ]	[dʒ]	[dʒʱ]	[z]	[ɲ]	[ɲʱ]
Çç	**Ç̭ç̭**	**Y̆y̆**	**Y̆́y̆́**	**Źź**		
[t͡s]	[t͡sʰ]	[ɟ]	[ɟʰ]	[zʰ]		
Čč		**Ỹỹ**	**Ƶƶ**	**Žž**		
[ɕ]		[ʄ]	[ʑ]	[ʒ]		
Tt	**T́t́**	**Dd**	**D́d́**	**Ťť**	**Nn**	**Ńń**
[t̪]	[t̪ʰ]	[d̪]	[d̪ʰ]	[θ]	[n̪]	[n̪ʰ]
Ṫṫ		**Ḋḋ**		**Ďď**	**N̈n̈**	
[tˤ]		[dˤ]		[ð]	[n]	
		D̃d̃		**Đđ**		
		[ɗ]		[ðˤ]		

CHAPTER 4 OTHER CONSONANTS

In this chapter, we will discuss the letters which will be used to write the labial, the approximants and the fricatives.

The Labials

The scheme used here is

प् ब् म् പ് ബ് മ് پ ب م

Or, according to IPA, correspondingly,

p b m

Therefore, according to PIOA, we can write as follows,

Pp Bb Mm

Their aspirated-murmured forms are as follows,

Ṕṕ B́b́ Ḿḿ

The modified versions of these consonants are as follows,

Ff फ़ ف ꡜ [ɸ/f]

The voiceless labiodental fricative and voiceless bilabial fricative in most of the Indian languages.

Ww ॿ ٻ [ɓ]

The voiced bilabial implosive of the Sindhi language.

The Approximants

The scheme used here is,

य् र् ल् व् ய் ர் ல் வ் و ل ر ی

Or, according to IPA,

j ɹ/ɾ l v/ʋ

Therefore, according to PIOA, we can write as follows,

Yy Rr Ll Vv

The aspirated-murmured forms are as follows,

Ŕŕ Ĺĺ V́v́

Their modified versions are as follows,

Řř ற் ര് [r]

The voiced alveolar trill of the Thamizh and Malayaazam language. Ř́ř́ is its aspirated-murmured form.

Ŭŭ و व् ব [w]

The modern pronunciation of व् in modern Aryan languages. Different from the व् used in Sanskrit, Tatsama words of Hindi-Urdu and the modern South Indian (Dravidian) languages. Ǘǘ is its aspirated-murmured form.

The Fricatives

The scheme used here is,

श्   स्   ह्   ശ്   സ്   ഹ്   ه   س   ش

Their pronunciations in IPA are,

ʃ   s   ɦ/h   ħ

Therefore, according to PIOA, we can write as follows,

Šš   Ss   Hh   Ħħ

The Ħħ is the letter for Arabic ح and should be used for the Arabic and Heberw transcriptions only. Hh is used for all the h-sounds used in languages all over India (*Bĕṛi* and *Ćoṭi he* in Urdu alike).

Ṡṡ   ص   [sˁ]

The pharyngealized voiceless alveolar sibilant, as in Arabic.

CHAPTER 5

RETROFLEX CONSONANTS

Welcome! Now we shall discuss on the retroflex consonants. These consonants are very special for all of us. They feel like very heavy or grave sounds, and are surely not found in most of the languages. We can however find them in our native languages.

The scheme used here is (in Devanaagari, Malayaazam and Arabic script),

ट्	ड्	ण्	ട്	ഡ്	ണ്	ٹ	ڈ	ٹ
ड़्	ळ्	ऴ्	ഡ഼്	ള്	ഴ്	ڑ	ص	ض
ष्	ज़्	ष़्	ഷ്	സ഼്	ഷ഼്	ݪ	ڔ	ښ

Or, according to IPA, correspondingly

ʈ/t	ɖ/d	ɳ
ɽ	ɭ/ɭ̆	ɻ

ʂ ʐ ꞎ

The corresponding letters for these pronunciations in PIOA are,

T̢t̢ D̢d̢ N̢n̢

R̢r̢ L̢l̢ Łł

S̢s̢ Z̢z̢ Żż

Țț, D̦d̦ and N̦n̦ will be used as in most of the Indian languages.

R̦r̦ and L̢l̢ will be used as in Marathi Odia and other South Indian languages.

Łł is exclusive to South Indian languages notably Thamizh Kannada and Malayaazam.

Șș is used in Sanskrit and other Northwestern Indian languages.

Z̦z̦ is used in Northwestern Indian languages, Pashto.

Ĵĵ is used in the Toda, a Dravidian language of South India.

Their Aspirated-Murmured versions are as follows

Ṱṱ Ḓḓ Ṋṋ

R̭r̭ Ḽḽ

Ḽḽ is used in Marathi and Gujarati words.

R̭r̭ is used in Hindi, Western Bangla and other closely related languages.

Ṱṱ, Ḓḓ and Ṋṋ are used across the whole country.

…

APPENDIX 1

The Punctuation Page

There is no difference in Punctuation Marks between English and the PIOA, however, for simplification in usage, the < > symbol can be used in which words of foreign origin such as English and Spanish can be written into it according to the original orthography of that language.

APPENDIX 2

The Sanskrit Vowels (P. S.) and their applications in other phonetic inscriptions.

There are some other types of vowels included in Sanskrit other than the ones included in the previous pages. These are,

Syllabic Consonants (as in Sanskrit ऋ and ऌ)

Some of them are known to us as Indians, but have modified to their different forms in different Indian languages (similarly the Visarga). They retain their original pronunciation in the original Sanskrit language. They are (put a ring over the corresponding consonant),

Ṛ̥ṛ̥ Ḷ̥ḷ̥ Ṣ̥ṣ̥ Ṣ̥́ṣ̥́ C̣̥c̣̥ Ṭ̥ṭ̥

They should be treated in this alphabet as vowels and may be circumflexed (see vowels) to give them a lenghtened form.

The Visarga “अः”

There is no standard representation of the Visarga in the IPA. However we have placed them a special place in our alphabet that is,

H́h́